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occasional exhibitions keep the work of both the Central Union and the schools well before the public.

Here, it may be said, we have all the elements of such a scheme, but where is the unity of effort, the application of all possible means to a given end which distinguishes this German movement in favor of industrial art? We think we are doing great things in this way, but the old world is doing more.

#### A NEW-COMER IN FRENCH ART.

It was announced a short time ago in the papers that an exhibition of water-colors by Charles Toché would be opened at the Galerie Petit, rue de Sèze. This gallery is famous enough to excite interest among connoisseurs, whenever its doors are opened; but who had ever heard the name of Toché? It did not sound promising this time, and, as I have since learned, I was far from being the only one to dismiss all thought of it from my mind—till suddenly, overnight, the news spread of a sensation created by the appearance of an unknown master who has sprung up, and whose work is astounding artists and critics. The Parisian public, who seem always ready to hail a new name in art, have seldom had better cause for their enthusiasm than in the case of Charles Toché. All Paris is talking of him now. One hears him compared with Veronese, Goya, Tiepolo, and even with De Musset and Berlioz! All agree in placing him at once among the highest. The collection, numbering 257 works, is made up of every variety of subject. The effect on entering is peculiarly harmonious. I have rarely seen a more satisfactory arrangement of color, recalling, as it does, in general tone, some of the well-preserved, early Italian frescoes in Florence. First to strike one are the large decorative panels, in which the figures are sketched out mostly against untouched backgrounds of the clean white painting board. These are destined for the decoration of the palace of Chenonceau. They will still take



"DAY." BY W. A. BOUGUEREAU. (83 x 44.)

IN THE ROBERT GRAVES COLLECTION.

years to complete, but they show already in their present unfinished state a power only to be compared with that of the masters of the Renaissance. The smaller finished pictures are portraits, landscapes, animal studies, interiors, architecture, flowers, insects, even—in fact there seems to be nothing in nature or art which this remarkable man has not known how to make the happiest use

of, and whether it be a bit of a wall with flowers growing against it, a Moorish interior with its lace-like tracery, the delicate modelling of a nude figure against white, a face in shadow, or the brocaded satin of a royal gown—all are dashed off with the same ease and vigor. The use of his material is, perhaps, most startling of all. Without body color of any kind, but with a pure, transparent wash, he arrives at these magical effects.

One listens with interest to the astonishment expressed on every side. Among the crowd of "stove-pipes" from the Latin quarter, and fashionably dressed women, I noticed little old M. Legouvé as he stood examining a gypsy scene where he took exception to a small-sized donkey in the foreground, but he, also, ended his criticisms with the invariable exclamation—"Tout de même, c'est merveilleux comme exécution, comme couleur!"

Half the pictures were sold when I got there (the second day of the exhibition) and while I was there at least a dozen little tickets marked "vendu" were attached to other pictures. I learn from the catalogue that Mr. Toché has been studying for twelve years, and has never before exhibited. During this time he has travelled in the East, in Spain and in Italy, where he has been influenced by Goya and Tiepolo. The beautiful copies of some of these masters' works in the collection show the sympathy he feels for them, but his genius is too modern and individual to have suffered from the influence.

His Moorish and Spanish scenes recall not a little the brilliant, highly-colored poems of De Musset; while his fantastic frescoes of the "Renaissance" and the "Lune de Miel" bring to mind the powerfully imaginative music of Berlioz.

At a time when every one is straining and pushing for notoriety, to "arriver"—as the French say—at any cost, whether their work be good or bad, is it not truly refreshing to hear of one man who has been able to wait patiently till his work is of real value, before thrusting it upon the world? The triumph he has achieved overnight is one more tribute to patient, serious study, and I cannot but think that this fact alone, even apart from the extraordinary quality of the work, cannot fail to have the most important influence upon all artists of his time.

PARIS, Feb. 1, 1887.

RICHMOND.

#### PAINTING YELLOW FLOWERS IN OILS.

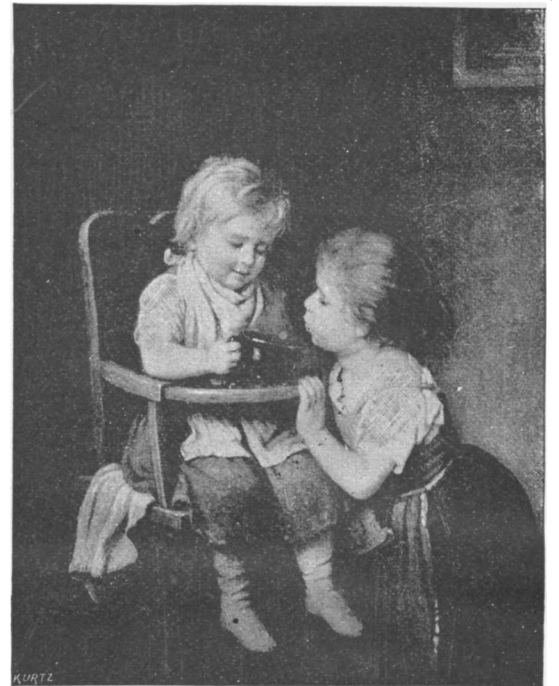
To illustrate the method of painting yellow flowers, the trumpet daffodil may be taken as a type of those most brilliant in hue. For the shadows, use cadmium No. 1, with permanent blue and rose madder, adding Indian yellow when they are more reddish in tone; the light petals surrounding the tube require considerable white, and this may even be mixed with their shadows, while the brightest yellows may be painted with cadmium No. 1, to which a very little blue will impart a more golden tinge. Observe that the same effect may be given to the shadows, where needed, by increasing the proportion of blue. Perhaps the brilliant yellow of the lights may be best represented by chrome, instead of the cadmium. Chrome yellow is said to turn black with time, but I am inclined to think it is sufficiently permanent when either used alone or combined with white. It is not good, however, for shadow tints, and its place should generally be supplied by cadmium No. 1. Instead of the latter, lemon yellow may be employed for paler yellow flowers, such as the English primrose.

Special directions for painting the sheathed stems, and the leaves of the daffodil, will not be needed as they are similar in character to those of the narcissus given in a previous article. The closed buds must be of a greenish yellow mixed with white.

The showy cone flower may be mentioned as an example of orange-yellow flowers. Paint the dark centres with crimson lake and black (which in cases of this kind may occasionally be used), adding white for its light, and little dots of yellow for the crowning stamens or pistils. Make the shadows of cadmium No. 4, blue and rose madder, or burnt Sienna, if preferred, as they are often extremely red; for the deepest orange tints mix a little vermilion with the cadmium No. 4, and paint the lights with thick, pure cadmium No. 1 or No. 3. Like those of the daisy, the rays are sometimes ridged in appearance, but, as before directed, this effect must not be too pronounced. It is difficult to represent the intense brilliancy of their color—it can only be done, not by loading them with orange throughout, but by carefully depicting the variations of color, and giving due prominence and projection to the lights.

L. DONALDSON.

It is often desirable in making an intricate drawing to make a sketch of it first on common paper, which will allow of plenty of rubbing out of errors, and then transfer it to the paper on which it is to be completed. This is easily done. If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material. Lay the sketch thus prepared, with its face upward, over



"TOO HOT." BY MEYER VON BREMEN. (12 x 8.)

IN THE ROBERT GRAVES COLLECTION.

the drawing-paper, and trace over the lines with a hard point—a knitting-needle, or a pointed piece of hard wood will do. The pressure will mark the outline on the drawing paper. Go over this, tracing carefully with pencil or chalk, and then, with a few light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the marks, take some crumb of bread, about two days old, and perfectly free from butter, and a few rubs with it will cleanse the drawing completely.

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MADDERS are often adulterated. The presence of lac, cochineal or safflower in them can easily be detected, for liquid ammonia or alkalies dissolve them.

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DR. JOHNSON, in his dictionary, defined Brown as being the "name of a color composed of black and any other color," Pink, "a color used by painters," and Puce, "of a dark brown color."

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THIN washes of the pigment variously named Rubens' madder, orange russet, russet rubiate, or Field's russet, are valuable for flesh tints, the color being a very rich crimson russet with a flash of orange, pure, transparent and permanent. It is less valuable as an oil pigment, being a bad dryer, and needing a little gold-size or varnish to force it.

\* \* \*

AS materials for foregrounds, sketch any and everything that may fall in your way: weeds, plants, flowers, stones, broken-rock, rich old broken banks of earth, stumps of trees, or waterside vegetation. Do not look upon anything as too mean, trifling, or insignificant. Do not be afraid of accumulating too many materials; nor refrain from sketching at all favorable opportunities, because you see no immediate prospect of turning the work to account. You may have sketches lying for years without needing them; but the time may come when they will become absolutely necessary, when it will be inconvenient, and, perhaps, impossible, to get at the originals.

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A BEAUTIFUL purple gray, very useful, in water-color practice, in the gray bark of trees and for rocks, is made by mixing lake and lamp-black.

\* \* \*

ALMA-TADEMA's palette is as follows: White, Naples yellow, yellow ochre, raw Sienna, brown ochre, cadmium (seldom used), orange vermilion, Chinese vermilion, light red or brown yellow ochres, madder lake (seldom used), burnt Sienna, cobalt green, oxide of chromium, ivory black.